

Rare Musical Fare Served by 2 Conductors

Mengelberg Appears With National Symphony at Carnegie Hall; Toscanini Is Leader at Metropolitan

Hollander Shows Genius Slip in Concert Program Almost Results in Fiasco, in Climax of "Don Juan"

New York's festival of conductors is at its height. There were two orchestral concerts yesterday with a distinguished director in charge of each—one from Holland, the other from Italy. There was rare musical fare and contrast between the two.

In the afternoon, William Mengelberg conducted the National Symphony Orchestra for the first time at Carnegie Hall. A few days ago, Mr. Mengelberg complained of the scant time for rehearsals and said that while he would like to play five-finger exercises with the orchestra, there was barely time to rush through the music scheduled for the program.

Incidentally, he remarked that Debussy was music for a sophisticated orchestra, not for one in its babyhood. A slip in yesterday's programs announced that owing to the length of the concert the French composer's "Afternoon of a Faun" would be omitted.

Fisco Narrowly Averted

The need of such drill and the wisdom of the omission was doubly apparent when the horns went mad in the supreme moment of Strauss's "Don Juan." Such an incredible slip on such an occasion should have put the players to shame, and came near to creating a fiasco which was only prevented by the genius of the man at the helm, upon whose sturdy shoulders almost the entire burden of the performance rested.

This orchestra is still rough, a quality not improved by extra players added yesterday for Strauss's "Don Juan." Such an incredible slip on such an occasion should have put the players to shame, and came near to creating a fiasco which was only prevented by the genius of the man at the helm, upon whose sturdy shoulders almost the entire burden of the performance rested.

A clear case of "for what doth it profit a man to gain the whole world and forfeit his life?" Better to have been overblown. But this roughness is in no way the fault of that accomplished musician, Arthur Bodanzky. It is rather due to the overwhelming number of concerts planned by the management, and no doubt, according to Mr. Mengelberg's opinion, to insufficient time for preparation.

Mittie Already Proved

Not only had Mr. Mengelberg's reputation preceded him but his mittie was a ready shown when he conducted the opening concert of the Philharmonic Society in this city some fifteen years ago. Yesterday he showed himself an artist of the first rank, a conductor of dominating will and incisive beat, of intellectual intensity and emotional fire, ethically controlled. He is fond of overpowering climaxes, the secrets of nuances are also open to him. He has both strength and delicacy.

Strauss's "Don Juan" is a fascinating work. It is not the fatuous liberalism of the opera in the words of Lenau, whose poem inspired the composer. "My Don Juan" is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood and to enjoy, in the one, all the women on earth who he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him.

The character of the poem, with its tortured and unsteady longing, is realistically reflected in the music. Doubtless at the repetition of this concert on Friday evening, Mr. Mengelberg's admirable reading, which yesterday was only dimly seen, will find fuller expression. Weber's overture to "Oberon," the opening number of which, by the way, was well played, immediately revealed Mr. Mengelberg's authoritative and inspiring qualities, which the New York public is to enjoy for many weeks to come. He was warmly welcomed by a distinguished audience and presented with wreaths from members of the Netherlands Committee for Arts, Science and Friendly Relations.

His next appearance will be to-morrow afternoon, when there will be a new program and Alexander Schuller, Russian violinist, will make his first appearance in America.

ductor's Beethoven, here again was a Brahms a la Toscanini, a Latin interpretation, full of finesse and subtleties, unconventional in the extreme.

Pick-Mangialardi, whose ballet, "Il Carillon Magico," is a feature of the current opera season, was represented by a Notturmo and Rondo Fantastico, the first played better than the second, which was largely noise, both higher in quality, richer in invention, more pregnant with personality than his dance music. Roussell's "Festin de l'Archange" (The Feast of the Spider), announced as a novelty, was played here by the New York Symphony Orchestra, October 23, 1914.

It is a ballet pantomime, with a scenario by Gilbert des Noisins, a grandson of Marie Taglioni. The ballet was produced in Paris in 1913, when Sahary Djelli mimed the spider and the spider's web, said to be based upon Fabre's "Souvenir Entomologique," with an epheura, worms, a praying mantis and a butterfly, ants and beetles as dramatic personae. The music is after Debussy, a pretty conceit and one easily forgotten.

The Stage Door

Betty Compson in "Prisoners of Love," her first starring vehicle, will be the curtain puller for the theater next week. "The Inside of the Cup" begins its second week at the Criterion Theater Sunday. The Rialto will have Constance Binney in "Something Different," a picture based on "Calderon's Prisoner," by Alice Duer Miller, and directed by R. William Neill.

The Rivoli has billed, as its chief attraction, George Fitzmaurice's production, "Paying the Piper," written especially for the screen by Ouida Bergere. The second series of Vandenberg-Paramount pictures of the East African tribes and adventures also will be shown, and Dr. Vandenberg will lecture. The introduction of George Arliss as a screen star will be made at the Strand Sunday, when the film version of his play, "The Devil," will be shown. A special prologue and incidental music has been arranged to accompany the pictures.

Otto Harbach and Rudolf Friml, who wrote "High Jinks," are to collaborate on a new opera, "Blossom Time," for Arthur Hammerstein. It is to be produced in March, with Elsie Alder heading the cast.

The Mommers will present again on Sunday night, January 16, at the Brant Hall Playhouse, their program of three one-act plays by Rita Wellman, Alice Gerstenberg and Percival Wilde.

Members of the "Little Old New York" company will have a theater party at the Greenwich Village this afternoon to see "The Beggar's Opera."

Arthur Houghton has been made manager for Fred Stone and the "Tip Top" company. Mr. Houghton was affiliated with the Charles Dillingham productions for eleven seasons prior to 1918, when he entered the business field.

The opening of "John Hawthorne," by David Liebow, has been postponed. The Theater Guild announced Monday afternoon, January 24, as the date of the first public performance.

Grace George in New Plays

Beginning early in February Grace George will have a number of new plays for matinee performances at the Playhouse. The first of these plays, which will be given four afternoons each week, is "The New Morality," a comedy by Harold Chapin, the young English dramatist, who was killed when he was 31. His work is familiar to players here through "The Marriage of Columbus," done some seasons ago at the Punch and Judy Theater.

In resuming her activities as an actor-manager Miss George is carrying on her repertoire project established recently at the Playhouse with her Playhouse Company. Associated with her in the presentation of "The New Morality" will be Lawrence Grossmith, Ernest Lawford and Katherine Cornell.

Paul Reimers Gives Varied Program in Song Recital

Paul Reimers, whose reputation as a solo singer of distinct note is well known, will appear again Monday afternoon at the Princess Theater in an "intimate song recital." Mr. Reimers makes skillful use of rather limited vocal resources. His voice is not large, but is agreeable in quality, and all that he does there is urbane and impeccable taste.

He was heard yesterday in a varied program of seventeenth and eighteenth century songs in Italian and English, followed by more modern numbers in French, English, German and Spanish, given with his accustomed clearness of diction and finish.

Miniature MARMONS

Sensation of Show Space A-23

In the evening at the Metropolitan Opera House, Arturo Toscanini and the La Scala Orchestra gave the second of three subscription concerts. The program began with Brahms's Symphony No. 2 in D major. Like this con-

On the Screen

Edith Hallor Shows Ability as an Actress in "The Inside of the Cup"

By Harriette Underhill

"The Inside of the Cup" is not only cleaned but shining brightly at the Criterion Theater before the last foot of the last reel of film is unwound. For those who do not know, the title of this picture is a quotation from the Bible, and it is used in conjunction with that other one about the "whited sepulchre," which "inside is full of dead men's bones." It means "Reputation is what men think of us; character is what God knows of us."

There are no stars in this picture, but the cast is well chosen, with William Carlton doing splendid work as the young actor who saw the light only after he loved Alison Parr, the heroine, who said to her hypocrite father, "Sunday is a day for me to do good, not to receive good." Then, instead of going to church, she went over to the settlement house and amused the children. In the St. John's Church there were many hypocrites besides Eldon Parr. There was Ferguson, the town merchant, who said "The law makes us sit in stools back of the counter, but you exchange any girl you catch sitting on one," and there was Wallis Plimpton, a vestryman, and a lot of others, who paid starvation wages so that they could give bountifully to the Lord via St. John's Cathedral.

Eldon Parr was the chief offender, for he not only drove Richard Garvin to murder and suicide, but he sent Kate Mary along the easiest way and made a derelict of his only son.

Somehow these people did not seem especially strong-willed to us and perhaps they would have gone wrong any way. However, we are one of those persons who do not believe that people need victims of circumstances.

Edith Hallor in the girl. Never having seen Miss Hallor on the screen before, we can only say that she does not look as beautiful as we had feared, but she is a far better actress than we had dared to hope. She gives a convincing performance. David Torrence is excellent, if disagreeable, as Eldon Parr, and Marguerite Clayton as Kate, the beautiful saleslady, looks exactly like Tallulah Bankhead. There is a girl named Irene Delroy who has a bit in the picture. We hope some one will give her a much bigger part next time, for she is delightful.

"My Barefoot Boy" pleased us greatly. It is a Post Nation picture and tells all about a wire-haired fox terrier which goes to live in the country. It is amusing and the photography is excellent.

The overture is "Blue Danube," with a double sextet of pretty maidens dancing in the moonlight, principally.

After all these years, Cold Melasses puts his best foot forward once more and lifts the mortgage from Aunt Abbie's farm in "The County Fair," a feature film at the Broadway Theater. The picture will be interesting to those who remember the old Neil Burgess stage play, to those who have read the story and to those who have done neither, for those who know drama never cease to attract, and the spectacle of a bashful swain trying to get himself engaged to the lady of his secret choice will seem, to some, the funniest spectacle on earth. The best part of the film, to our way of thinking, is the horse race. It is much more exciting on the screen than it possibly could be in any other medium.

The other numbers on the program, Edith Chapman as seen as Aunt Abbie, the part which Neil Burgess im-

mortalized. As we remember the story, Sally was a New York fresh air child who occasionally lapsed into such phrases as "Wouldn't that jar your slates?" and "That sticks in your crop, all right, all right," but Helen Eddy makes her a very refined young person, not at all like the sprightly hoyden we have carried in our imagination all these years. It doesn't matter, however, "The County Fair" on the screen has a great deal that the original version couldn't have. For instance, it has Wesley Barry, who catches the greased pig and climbs the greased pole at the evening dance, puts his \$10 on Cold Melasses at 10 to 1.

Maurice Tourneur made the picture.

Chamber Music Society Plays Whimsical Novelty

"Through the Looking Glass," Abounding in Ingenious Quips, Given Sympathetic Rendition

The New York Chamber Music Society at its concert at Aeolian Hall last evening brought forward a novelty, a suite "Through the Looking Glass," composed for the society by Deems Taylor, of this city. It enlisted its entire personnel, being scored for piano, two violins, viola, violoncello, double bass, flute, clarinet, oboe, bassoon and French horn.

It proved to be a work containing much amusing writing in the modern mode, done in a spirit of lightness and fantasy, and was given an effective and sympathetic performance. Program music of the most fragile, it abounded in whimsical and ingenious musical quips. The first of its four movements was a "dedication" of the fairy tale, commencing with an appealing phrase in the low register of the flute. Next came the Jabberwocky episode, to our mind far too gently treated. There was little suggestion of the momentous conflict described in that imperishable piece of verse. It seemed not to get beyond a musing "and upon a time." A whimsical fragment entitled "Looking-Glass Insects" followed, and the last, which was concerned with the mild, chivalrous, ridiculous and touching White Knight had a melodious phrase ingeniously woven into its fabric. It was listened to with much interest.

The other numbers on the program were Nonetto, in F major, Op. 31, by Spohr, which was given with exceeding delicacy and perfection of ensemble, and Brahms Trio Op. 114, for piano, clarinet and cello.

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